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this leaf leads Professor Morey to identify the manuscript from which it comes as the work of the well-known scribe of that name who was connected with the Monastery of St. John the Baptist at Constantinople between 1127 and 1133. The facsimile on which this identification is based is not wholly convincing, as its hand seems to present as many contrasts with the Freer leaf as resemblances, but the date seems probable enough. The preposition before οὐρανὸς in the second line of this leaf is εἰς not ἐπ' (p. 26; cf. Fig. 14, l. 7), and καῖρος "Opportunity" (p. 6) is clearly an inadvertence.

The most notable of Mr. Freer's miniatures, however, are a series of eight preserved on five leaves from a Gospels manuscript. Two of these are portraits of the evangelists Mark and John, accompanied by their emblems; the others represent the "Descent from the Cross," the "Descent into Hell," the "Convincing of Thomas," "Christ and the Holy Women," the "Madonna and Saints," and "Two Saints." This very unusual group of pictures Professor Morey assigns to the latter half of the twelfth century and discusses with great learning and intelligence.

Nine of these pictures are exquisitely reproduced in color facsimiles which add greatly to the value of the work, for students of paleography and Byzantine art. The lists of κεφάλαια (Professor Morey constantly prints it κεφάλεια, which is not the way of the manuscripts) for Mark and John need hardly have been printed in full (pp. 31, 32), as they are of common occurrence and accessible in handbooks such as von Soden's (I, 407-9).

Professor Morey concludes with a discussion of the Freer paintings on the covers of the Freer Gospels. He now assigns them to the first half of the seventh century. Excellent uncolored reproductions of these covers with kindred material enrich this discussion. The whole book is a delightful monument of both art and learning.

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The Principles of Greek Art. By PERCY GARDNER. New York: Macmillan, 1914. Pp. xvii+352. \$2.25 net.

This work is called by the author an "enlargement" of his well-known *Grammar of Greek Art*. Fourteen of the twenty-one chapters have been "mostly rewritten"; chaps. iv and xi are "quite new." The bulk of the book has been increased by about one-third and there are twenty-five new illustrations.

I note the subjects of some of the more important chapters, and quote, or summarize, some of the author's remarks and conclusions. Chap. i is called after the older work, "The Grammar of Greek Art." The author still considers the Minoan-Mycenaean art as practically a negligible factor in the history of Greek art (p. 5). A new feature is the section on the "sources of our knowledge." In an interesting note (p. 11) Furtwängler's attempt to deter-

mine the styles of Greek artists on the basis of the study of Roman copies is severely criticized: "His *Masterpieces of Greek Sculpture*, for all his learning and ability, is largely built on shifting sands." This is going rather far, I think, but I find that Michaelis expresses much the same opinion (*Century of Arch. Disc.*, p. 307). Chap. ii, "Ancient Critics on Art": "Art criticism requires a reflective and self-conscious attitude which is foreign to the Greek genius" (p. 32). Chap. iii, "The Greek Temple": good, but not altogether satisfactory. The curves are referred to as "optical corrections," but no explanation of the phrase is given. Chap. iv, "The House and Tomb": the house receives but scant attention, but the section devoted to the tomb is interesting and felicitous in expression: "On none of these monuments is there any attempt at portraiture"; "There was current a feeling with which we may well sympathize, that in dying a man or a woman was loosed from the defects of individuality, and made part of the larger spiritual life" (pp. 67-68). Chap. v, "The Formation of Artistic Types": important new features here are the discussions of the "synthesis of beauties" and of Brücke's theory of the "accumulation of beauties." Chap. vi, "The Types of the Gods." Chap. vii, "Frontality in Greek Art": an excellent presentation of the theories of Lange and Löwy. Students will find little that is new to them in chaps. viii and ix which deal with sculpture in general. Chap. xi, "Portrait Sculpture": "The series of Greek portraits stand in relation to ancient art in much the same position as do the biographies of Plutarch to ancient history." The author denies realistic portraiture even to the Hellenistic artists. "The fine portraits of later Greece are not so much precise transcripts of individual models as due to a combination of a keen realization of types, combined with a love of rendering realistic detail" (p. 180). Chap. xxi, "Naturalism and Idealism in Greek Art."

There is much in the book to provoke adverse criticism. One finds questionable statements, dogmatic judgments that require qualification, and curious omissions. Some of these appear, I think, in the preceding and following paragraphs. I note a few others. It has by no means been proved that the Mycenaean peoples were not of Greek stock (p. 5). "The elements out of which Greek art arose were taken rather from the Phoenicians [our old friends again] and the peoples of Western Asia," etc. (p. 5)—no word of the Egyptians. In discussing the classes of vases (chap. xiii) the "Ionic" class is ignored. The author reaffirms his old judgment in regard to Greek painting: "On the whole Greek painting through *all* its history must, so far as we can judge, have shown the same qualities as Greek sculpture" (p. 209) [the italics are mine]. I gain a somewhat different impression from Hellenistic paintings and mosaics.

If I may venture on a general criticism, the author's whole attitude is a little old fashioned, a little too "classical." His interest and appreciation tend to wane in proportion to the distance of an object from the sacred fifth and fourth centuries. Thus he is unjust to the great art of Egypt; he says, "To us it is dead" (p. 72). He underrates the affinities of the Minoan-Mycenaean

art to Greek art. But the geometric ware is "Greek." So he says of it: "One feels its ethical and racial superiority to the facile luxuriance of the Mycenaean age" (p. 74). It requires some keenness of perception to detect this superiority. And he leaves Hellenistic art to a great extent out of his account.

Nevertheless, Professor Gardner has presented us with a valuable gift. Books of this character by trained archaeologists are rare, the books that attempt to handle "principles" have come too often from authors who are stronger in enthusiasm than in knowledge. And this work has many merits. Advanced students will often find it suggestive and helpful, while the undergraduate will close it with a sense of definite acquisition. For the author never allows himself to be beguiled by the nature of his subject into giving his readers rhetoric instead of ideas and information.

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Clio Enthroned. A Study of Prose-Form in Thucydides. By
WALTER R. M. LAMB. Cambridge: University Press, 1914.
Pp. xv+319. 10s.

The lover of Thucydides cannot but feel a slight tremor of apprehension when he finds in the introduction to a three-hundred page volume on the historian's "prose-form" these words: "His artistic effort shows him to have reached only that stage of imperfect skill which invites and permits analysis." Fortunately this apprehension is not realized, for Mr. Lamb's analysis is not unkind nor are his conclusions radical. The result of his investigation, in brief, is that Thucydides, with his earnest zeal for the truth, keen analytical interest, "severely critical judgment," and "certain fine abilities beyond those that are merely to be termed intellectual," was able to make use with sobriety and taste of the "formal precision" of Protagorean diction and the graceful devices of Gorgias, of personification and occasional rhythmic intonation, in order to realize his ambition of giving to the world an accurate, philosophic history which should be at the same time "a permanent work of art."

It is not unlikely, as Mr. Lamb maintains (pp. 8 ff.), that the historian's original plan was modified and extended as his work progressed, but that even at the first he intended his history to be a bare military record may be doubted. His choice of the annalistic method proves nothing. It is sufficiently accounted for by his desire to achieve chronological exactness (i. 97. 2; ii. 1). As regards the digressions in which Mr. Lamb sees Thucydides' "pride of knowledge at odds with formal unity," probably neither the historian nor his readers ever dreamed of the trouble that these interesting episodes were to cause the "modern dissector." They are sufficiently motivated by Thucydides' general habit of inquiry. In our own time even the most austere scholarship occasionally yields to the temptation to correct an error of vulgar opinion or supply the